

Analysis, Creativity and Musical Rhetoric in Performances of the Duet *Et in Unum* from Bach's B-minor Mass, BWV 232¹

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The conductor and musicologist Joshua Rifkin distinguishes between two modes of musical performance—"reading" and "interpretation" (Sherman 1997, 379; Rifkin 2008, 33).² He defines "reading" as a relatively "straight" realization of the musical notation (understood, to the highest degree possible, as the composer and his contemporaries would have understood it) "on a high level of execution and thoughtfulness" (Rifkin 2008, 33). An interpretation involves more blatant performative interventions, avoiding the pretense of "letting the music speak for itself" and seeking, instead, to communicate the performer's own artistic vision.

Richard Taruskin made a similar distinction between "crooked" and "straight" musicians.

Straight players [...] display really solid and reliable all-purpose technique at the service of a very scrupulous musicianship [...] The crooked players [...] seek not to group and generalize, but to distinguish and differentiate. Every musical event ideally possesses a unique, never-to-be-repeated shape—even phrases in a sequence. The task the crooked player set themselves [...] is to find a way of realizing and rendering that exact shape in palpable, intelligible sound. (Taruskin 1995, 316-17; cf. Haynes 2007, 61-64)

Taruskin's terminology still assumes that interpreters seek to find the music's meaning and convey it to the listeners. This assumption, however, is not self-evident. In this paper, I propose a distinction between two types of interpretation: "creative" and "analytical." Before setting out my definition, two points should be emphasized:

1. Both terms refer to "interpretations," not to "readings"; a literal, let-the-music-speak-for-itself performance is *not* analytic in the sense that I am describing here. On the other hand, a "creative" performance need not, necessarily, take any liberties with the notated pitches and rhythms: it does not require copious (or indeed any) added ornaments, improvisations, re-composition etc.
2. The distinctions I propose here (between "reading" and "interpretation," and within the latter between "analytical" and "creative") are meant to be descriptive, not evaluative; they are meant neither as criticism nor as praise. Nor are they,

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² Rifkin is drawing, in part, on un-cited comments by Nicholas Kenyon.

necessarily, mutually exclusive: a single performance can be said to contain both “creative” and “analytical” elements.

In the context of this paper, *analytic performers* are musicians who seek to expose to the listeners certain latent features that they discern within the notated score. It is not enough for them to know that these features are there; their performances do not stem from the notion that, if it is there, it will be heard. Instead, analytic performers seek highlight these features: they emphasize what they feel needs emphasizing. In particular, if there is a feature in the music that undergoes transformation, they will emphasize it in such a way that both its repetition and its transformation will become palpable to the listeners.

Creative performers, on the other hand, are engaged in reading interpretation *into* the music, inserting ideas that need not be grounded in any analysis of the musical material (though, in the case of vocal music, they might well be associated with the sung text). Therefore, they might take a musical feature that remains the same—barely altered, or literally repeated—and change it, and at the same time ignore features that *do* change.³

The distinctions I draw stem from a larger issue: the potential gap between the composition's meaning *as perceived by the performers*, and the degree to which performers might seek to bring it out in performance. A performer might feel that a composition possesses a certain quality—such as expressive intensity—without necessarily wishing to bring it out in performance. The interaction between these considerations can manifest itself in four basic ways:

1. ++ : This music is expressive, and should therefore be performed expressively;
2. +/- : This music is so expressive that it could (or should) be performed inexpressively;
3. -/+ : This music is not expressive, but should performed expressively;
4. -/- : This music is not expressive, and should not be performed as if it were.

This scheme refers only to views of a particular work, not to overarching ideologies; no performer or critic regards all music as equally expressive. A scheme for positions “in principle” might recognize the following options:

1. x/+: Performance should always be as expressive as possible;
2. x/-: Performance should always be restrained, allowing the music to speak for itself;
3. x/x: The degree of Intensity in the performance should be calibrated with the degree of Intensity in the music.

³ Such an approach is ubiquitous in certain contexts. For instance, performances of strophic songs (e.g. most Elizabethan lute-songs, many German Lieder) often feature performative alterations that arise from the sung text (which changes from verse to verse) rather than from the music (which remains identical). It can be argued that such performative responses to the text were expected by the composers.

In the terms discussed here, a creative performance could be justified in x/+ terms, whereas an analytic performance operates on x/x grounds.⁴ The case study I propose here—the duet *Et in unum dominum* from Bach's B-minor Mass—is a particularly telling illustration, since it has often been interpreted as inexpressive, and rich in a type of symbolism that can hardly be revealed in performance. This paper focuses on two performances that offer diametrically opposed responses to this assessment. Eugen Jochum's "creative" performance implicitly accepts the notion that Bach's music does not respond to key elements in the text, and consequently seeks to complement it. By contrast, Thomas Hengelbrock's "analytic" interpretation seems to trace a clear structural-expressive development within the duet, and seeks to highlight it in performance.

Expression in Bach Performance: Some General Points

Several schools of Bach performance (documented primarily in recordings from the 1940s-'60s) display the hallmarks of the x/- spectrum, be it -/- (Bach's music is restrained, and performance should reflect this) or +/- (Bach's intensity should speak for itself, without performative intervention). The x/x spectrum became especially prominent from the mid-1970s onward, with the emergence of the rhetorical approach to baroque performance within the HIP (historically informed performance) movement.

The rhetorical approach—based on the concept that Baroque discourse on the relation between music and rhetoric yields fundamental insights to the performance of Baroque music—is increasingly considered a cornerstone of historically informed performance. Musicians like Nikolaus Harnoncourt have emphasized this aspect since the 1960s, if not earlier; more recently, the oboist and musicologist Bruce Haynes suggested "Rhetorical music" as an umbrella term, covering both Baroque musical aesthetics and the style of HIP musicians seeking to emulate it today. In his view, the pursuit of Rhetoric distinguishes HIP from Romantic and Modernist performance alike (Haynes 2007, 8-9, 15 and *passim*).

While some exponents of rhetorical performance have drawn attention to the analogy between a musical movement as a whole and a speech as a whole,⁵ most discussions of musical rhetoric emphasize the importance of localized figures. According to David Schulenberg:

the chief distinction between Baroque and later expression may be that in [the former] the signs are small *figures* in the surface, while in later music the signs take the form of larger music *processes*, such as the extended crescendo or the prolonged dissonance. (Schulenberg 1992, 105; see also Harnoncourt 1988, 39-49 and *passim*; Butt 1990, 12-15

⁴ In the case of text-music relations, a ++ approach can be interpreted as stating: "the music clearly responds to the text, and the performers should bring this out"; a -/+ can be interpreted as stating: "the music does *not* respond to certain features in the text, but the performers may—or should—provide their own response instead."

⁵ This point is emphasized especially in Herreweghe's statements on this topic (Herreweghe 1985; Sherman 1997, 282); whether it is equally evident in his performances is a moot point (Butt 1999, 193-94; Golomb 2004, 107-13).

and *passim*; Butt 1991, 84-86; Butt 1994, 41-51; Gustav Leonhardt, in Sherman 1997, 196; Fabian 2003, 245-46 and *passim*; Golomb 2005, section 4.1.1; Golomb 2006; Haynes 2007, 184-99; Golomb 2008)

However, this seemingly localized approach can facilitate the projection of large-scale structures and developments.

Here, I focus my attention in the opposite direction: the duet *Et in unum dominum* from the B minor Mass, which is often portrayed as expressively neutral, and whose performances often inject it with greater intensity than commentators have been willing to acknowledge. My discussion is based on a comprehensive study of the work's discography. Since space precludes a correspondingly comprehensive discussion, I will focus on a small selection of recordings, while attempting to place these case studies within the broader trends they represent.

The Verbal Reception of the *Et in Unum*

The musicologist Arnold Schering, in his 1935 essay "Musikalische Symbolkunde," argued for a strongly cerebral view of baroque music symbolism. He distinguished between "symbols of feeling" and "symbols of idea," arguing that in the Baroque era "the symbolism of feeling had to retreat before the symbolism of ideas" (Schering 1986, 197; see also Lippman 1992, 361-65). At the time, this view typified and influenced a significant strand in Bach reception that valued Bach's music for combining meaningful symbolism with an avoidance of expressive intensity.

The *Et in unum* is particularly attractive to adherents of this view. It is frequently described as being richly symbolic: the use of canonic texture symbolizes the union between Father and Son, and more specific musical symbols have been observed in what is usually deemed the movement's original version (which includes the "Incaratus" clause).⁶ The latter figures include the sighs (bars 39-41, 53-55, etc.), whose second appearance is associated in the original version with "descendit de coelis," and the descending diminished arpeggio (♯ ♯♯ ♯' ♯♯ ♯) in bars 59-62 ("descendit de coelis") and 73-75 ("[incarnatus] de spiritu sancto ex maria virgine").⁷

Despite the emotive charge associated with the latter figures (and with the darker, Neapolitan-tainted harmonies in bars 56-63 and 70-77), only two writers (Tovey 1937, 39; Mellers 1980, 215-17) used emotive, intensity-laden terms in discussing this movement. Most commentators focus on symbols of ideas. Spitta (1889 III, 52), Schweitzer (1911 II, 319) and Blankenburg (1951, 256; 1974, 71-72), among others, have praised the movement for its combination of rich symbolism and expressive restraint. Similarly, the movement's detractors (this is one of the few

⁶ Bach's autograph score contains two alternate versions of this duet, both starting with the words "Et in unum dominum." One version, presented in full score, ends with the words "et homo factus est"; the other, which is presented with the vocal parts only, ends earlier, on the words "descendit de coelis." Since the actual length of the movement (in bar numbers) is identical in both versions, the latter version is more melismatic, allowing a shorter text to be distributed over the same musical phrases. Some rhythmic alterations have also been introduced.

⁷ These issues, however, were pointed out by Friedrich Smend (1937, 54-55; 1956, 147-50), as part of his argument in favor of using the longer-text version in performance. Most subsequent writers rely on Smend's points, though not uncritically (see especially Stauffer 1997, 113-15).

movements in the B-minor Mass to have attracted any) consider it stiff and formal, its symbolism barely making up for its lack of human expression (Parry 1909, 316; Terry 1924, 41; Dickinson 1950, 198; Emery 1954).

The movement's overall structure received relatively little attention in written commentaries, with the notable exception of John Butt (see below). Stauffer (1997, 113) analyses the duet as a modified Da-capo:

A: bars 1-34

B: bars 34-62

A': bars 63-80

A more accurate (though still simplified) analysis might tag these sections as A, B and AB, since bars 63-80 contain elements that are directly derived from the B section: I already noted, above, the distinct similarity between bars 56-63 with bars 70-76, which can be viewed as moments of particularly high intensity in this duet.⁸

Butt's more detailed analysis (1991, 66-68) presents a more complicated picture. He focuses on the symmetrical character of the opening ritornello, and its subsequent transformation through a process of "developing variation." He labels the ritornello A, and its subsequent transformations as A' (bb. 28ff, 42ff), with further recurring thematic sections labeled B/B' (bb. 9-16/63-70),⁹ C (bb. 17-28), D/D' (bb. 34-42/48-56) and E/E' (bb. 56-62/70-76, mentioned earlier). The final ritornello (bb. 76-80), he argues, combines elements of A and E. While these various labels might suggest thematic profusion, the verbal analysis that accompanies Butt's tabulatory summary actually emphasizes the role of developing variations in the movement's construction.

Butt's analysis makes no reference to the movement's expressive affect; judging by his own recording—made eighteen years after the publication of his book—he seems to regard it as having little importance for performers. Yet this analysis does seem to aid in the understanding of one particular performance, which draws attention to several of the transformations alluded to by Butt in a manner that also facilitates the projection of an unusually dramatic view of the movement.

Performance on Record: A General Survey

Recorded performances reveal a richer and more varied reception for this movement than written commentaries. Prior to the 1980s, it was projected mostly in terms of unity of affect—the most notable affects being lyrical, rigid or cheerful. Few

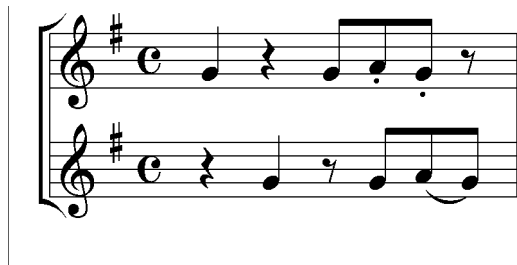
⁸ If the da-capo structure is often viewed as presenting an A-B-A in rhetorical-affective as well as purely structural terms, this simple division is undermined here. In rhetorical terms, the B section sometimes is thought of as the *Confutatio* (the section where the orator introduces counter-arguments to the main thesis). Here, one might claim that Bach introduces *Confutatio* elements into a section that is intended to function as the *Confirmatio* (where the speaker is meant to reconfirm the main points, against any opposing ideas presented in the *Confutatio*).

⁹ Bar 63, however, starts with the canonic head-motif, leading listeners to expect a full-fledged repetition of the opening ritornello (A)—hence its labeling as the start of the da-capo by Stauffer and others.

performances used the so-called original version,¹⁰ and even these performances did not highlight the word-painting figures mentioned above (see especially my discussion of Jochum's performances below). The rise of HIP, and particularly of rhetorical performance, led to an increasing tendency toward a more variegated, developmental approach, sometimes tracing a continuous development from a seemingly-cheerful opening to a more somber or melancholy ending. This approach is sometimes associated with the use of the "original" version.¹¹ Tempi on record range from ♩ = 58 and ♩ = 80, leading to a duration span of four to six minutes. The slowest tempi largely fell into disuse in the 1980s and '90s. Faster tempi were present throughout the work's recorded history; Albert Coates, Hermann Scherchen (1959) and Lorin Maazel match the fastest tempi in the 1990s. However, this movement is one of the clearest examples of different moods and affects being achieved at identical tempi, thanks to differences in articulation, dynamics, and tone production.

In internally uniform performances, the affect is established clearly through the articulation of the head-motif and the subsequent opening phrase. The autograph score prescribes two articulations for it:

Example 1 *Et in Unum*, bar 1



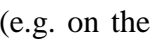
Lyrical performances treat the first violin's initial *staccato* as an exception, and otherwise employ *legato* or *tenuto* articulation; even the *staccati* are articulated gently, or treated as *tenuto non legato*. Such performances (e.g. Shaw 1960, 1990; Karajan 1952, 1974; Münchinger; Rilling 1977) usually display some degree of local dynamic flexibility. Harsher performances, conversely, treat the second violin's two-note slur as a momentary departure from predominantly detached articulation. This latter approach, usually allied with a narrower dynamic range, emerges mostly from the Leipzig-Dresden school (e.g. Rudolf Mauersberger, Kurt Thomas, Karl Richter), where terraced rigidity typifies the approach to Bach's music in general, not just to this movement in particular.

The two affects are curiously combined in Peter Schreier's 1981-82 performance, in which there is a marked disparity between the singers and the orchestra: the strings and oboes of the Neues Bachisches Collegium Musicum play a

¹⁰ The commonly-accepted hypothesis that the version incorporating the "incarnatus" clause represents Bach's original conception, whereas the version that omits this clause represents a revision, has recently been challenged by Eduard van Hengel and Kees van Houten (2004).

¹¹ For example, Philippe Herreweghe's performance of original version (1996) is more detailed and varied, with more impassioned shaping of harmonically-intense passages (bars 56ff, 70ff), compared with his own earlier recording of the revised version (1988). In general, conductors who use the original version tend to place greater emphasis on expressive detail, though there are exceptions in both directions (Brüggen's and Hengelbrock's performances of the revised version, for instance, are more actively shaped than Koopman's rendition of the original version; see especially my analysis of Hengelbrock below).

rigid, insistently-detached accompaniment, whereas the two vocal soloists (Lucia Popp and Carolyn Watkinson) shape their lines with long, *legato* phrases as well as employing a wider dynamic range than their accompanists.

Schreier's 1992 soloists (Arleen Auger and Marjana Lipovšek) share their predecessors' interpretive approach; the orchestral playing, however, is lighter and more flexible. The previous recording had been characterized by a ponderous, heavy articulation in the lower lines; in 1992, lighter articulation and accentuation spread to the entire texture. The repeated *staccati* in the violins are often replaced by short *legati* (e.g. on the  figure). There is greater variety, and a stronger sense of purpose, in the shaping of the dynamics, and a clear echo effect on the head motif—reflecting the view that Bach's articulation markings can be interpreted as “a simulated echo, common in love duets” (Stauffer 1997, 113). This echo creates a clear hierarchy between the parts, which accords with the strong/weak beat division; in lighter contexts, it lends a dance-like atmosphere.¹²

All these features reveal the clear impact of HIP on Schreier's conducting. The greater flexibility of dynamics and articulation alike are associated with the rhetorical approach to baroque music in general, and with the cheerful affect that has become increasingly associated with this particular movement in performance. This affect is established by a relatively fast tempo (usually ♩ = 72-76); predominantly incisive orchestral articulation¹³; a small dynamic range allied with purposeful dynamic nuances; avoidance of dramatic contrasts and melancholy gestures (for instance, there is little or no underlining of the “sigh” figures or of arpeggiated diminished chords). Prominent examples of this approach include performances conducted by Gardiner, Koopman, Rifkin, Parrott, and others.

This predominantly HIP approach still displays unity of affect. However, increased attention to rhetorical figures, metrical accentuation, and the relationship between figures and harmonies has also facilitated the rise of a more flexible, developmental approach to this duet. In some cases (e.g. Richard Hickox, Frans Brüggen), this entailed a gradual transition from a light, incisive approach in the beginning to a softer, more lyrical conclusion.

Developmental performances are rare among modern-instrument recordings (examples includes Shaw 1960, 1990; Giulini; Klemperer); they mostly involve a change of basic parameters (articulation, timbre, dynamics and tempo), without drawing attention to specific musical features (e.g. melodic motifs, rhythmic figures or harmonic progressions) that could explain why changes occur in one spot and not in another. The rhetorical approach facilitated a more analytical close reading of the score. The point can be demonstrated by examining two unusual performances (Jochum and Hengelbrock), whose disparate attempts at a developmental approach are symptomatic of wider developments.

¹² Some performances (e.g. Parrott, Harnoncourt 1986; Corboz 1996; Rilling 1999) employ a “reverse echo,” emphasizing the *legato* voice with slightly louder dynamics and/or insistent accentuation, encompassing the supporting viola and continuo parts. This is consistent with the standard Baroque interpretation of the slur as an emphasis followed by a *diminuendo*. Here, an emphasis on the slurred figure undermines the metrical hierarchy, creates a sense of equality between the voices, and slightly impedes the sense of flow.

¹³ In some cases, the upper lines (violins and oboes) may be phrased in short *legati*, but the incisive effect is retained thanks to sharper articulation of the viola and continuo parts.

Jochum and Hengelbrock: Creative and Analytical Approaches to the *Et in Unum*

Eugen Jochum's two performances of the *Et in Unum* are largely similar. Jochum recorded the movement in its original version, and the most unique feature of his performances is the sudden transition of tempo in bar 63, just before the entry of the words "et incarnatus est [etc.]"¹⁴ Prior to bar 63, Jochum avoids large dynamic curves, sticking to predominantly *legato* articulation and narrow-range dynamic nuances. It should be noted, however, that the 1980 performance features a more detailed shaping of the bass line and vocal parts, paying greater attention to metrical accentuation (weak-strong beats), and imbuing phrases with a greater sense of direction compared to the 1957 performance.

The overall structural view of the movement, however, is the same in both performances. At bar 48, the articulation softens, the tempo slightly slows down, the dynamic range—especially in 1980—widens. However, the truly dramatic gesture occurs in bar 63 ([Audio Example 1](#)): after a massive *ritardando* in bars 61/2, the tempo drops to below the slowest initial tempo on record ($\downarrow = 58$, in Rilling 1977) and the dynamics settle on a nearly-hushed *piano* (especially in 1957).

This shift in tempo coincides with the return of the ritornello's head-motif, frequently viewed as the start of a modified da-capo (see above); it seems motivated entirely by the introduction of a new textual idea (the incarnation), not by any musical considerations. Jochum does not draw attention to the sudden transition from G major to E-flat major/C minor in bars 69-70, and nowhere in the movement does he draw attention to the introduction of new or altered thematic materials in the orchestra. Instead, performative activity seems to compensate for a lack of illustrative detail in the music—a -/+ approach.

By contrast, Hengelbrock's performance (using the revised version) clearly displays a +/+ approach. His interpretation focuses attention on the development of the ritornello materials.¹⁵ As John Butt points out (1991, 66-68, summarized above), the duet's ritornello is exceptionally regularized: its four-bar phrases, secure confirmation of tonality and avoidance of a genuine *Fortspinnung* make it "an ideal theme for variation rather than direct repetition" (ibid., 67-68). Butt cites "developing variation" as the "important generating principle" for this movement (ibid., 67; cf. Stauffer 1997, 113). The ritornello's initial stability might well contribute, for some listeners, to an effect of static formalism. However, the subsequent flexible treatment of the ritornello material can counterbalance this, as Hengelbrock vividly demonstrates.

From the start, Hengelbrock accentuates the canonic texture. His tempo is brisk ($\downarrow = 72$), and the articulation of the viola and continuo parts is light and incisive. In the two canonic parts, however, he systematically combines two different articulations. He observes the *staccato* articulation where indicated, and extends the *legato*

¹⁴ In 1957, Jochum's dropped from $\downarrow = 69$ to $\downarrow = 50$ (the movement's overall duration was 5'26). In 1980, he dropped from $\downarrow = 66$ to $\downarrow = 48$ (overall duration 5'08).

¹⁵ More strictly "expressive" materials—the descending semiquaver scales, the "sighs"—are not strongly emphasized.

articulation *beyond* its prescribed limits, thereby emphasizing the distinction between the two parts. He then carries the articulation onward—in each part, phrasing the counter-motif in a manner equivalent to the head-motif:

Example 2 *Et in Unum*, bars 1-5, in Hengelbrock’s recording ([audio example 2](#))¹⁶



The distinctive articulation of the two canonic parts is maintained throughout the ritornello, in all its appearances.¹⁷ This is set against a background more neutral *non-legato* articulation, and comparatively stable dynamics, in the lower parts. Outside the ritornelli, the predominant articulation is *legato*, albeit in distinct phrase groups (for example, the $\text{♩} \text{♩} \text{♩} \text{♩} | \text{♩}$ figure is phrased *legato* internally, but its appearances are clearly separated from one another).

Hengelbrock is not the only conductor to begin a transition at bar 56. However, he is more emphatic than most in drawing attention to the change of texture at this point: instead of a canon between the violins, or between the two singers, there is now a canon between violins (together) and singers (together). This feature is much more distinct in Hengelbrock’s rendition, both thanks to his previous emphasis on canonic distinction (albeit only in the instruments) and to the sharp, *marcato* articulation he employs at this point. The unisono rhythm for the whole orchestra (and the absence of walking bass support for the violins) is more vivid than in most other recordings.¹⁸ All unisons in the strings receive some degree of emphasis (including the D-sharp at the end of bar 60), bringing into sharper relief the more languid *legato* rendering of the descending thirds (the “descendit” motif)—and clarifying their roles in transferring the unisono emphases from strong to weak beats (Butt 1991, 67).

The return of the ritornello is softer. The next return of the joint head-motif (bar 70) is less strongly accented. Harmonically this is a particularly tense section (as already noted, it is the location of the sudden transition to E-flat major/C minor). Hengelbrock, however, is following textural cues: on this occasion, there is no canon between instruments and voices, as the orchestra’s head-motif catches the voices in mid-phrase. The differences in texture between the two passages (56-62, 70-76) are rendered more clearly here: the bass, for example, is only accented when it coincides with the violins, and the singers’ continued *legato* contrasts with their *marcato* rendition of their canon with the orchestra in 56ff. The unisons on the *weak* beats, however, are still strongly characterized. These weak beats continue into the final ritornello. This is the only purely instrumental passage in which the head-motif is brought in simultaneously with the counter-motif—and again, this is more clearly audible in Hengelbrock’s rendition than in any other.

¹⁶ Dotted slurs indicate *non legato* phrase grouping.

¹⁷ It is less clearly audible when the ritornello material appears simultaneously with the vocal parts.

¹⁸ The bass is articulated more strongly here than in most of the performances, and there is a clear *crescendo* in bars 56/7.

Hengelbrock's analytic approach operates by drawing attention to the developing variation procedures in the movement. Through these, Hengelbrock also focuses the listeners' attention on harmonic developments: the orchestra's emphatic departure from canonic imitation introduces harmonically intense passages—transition to minor; intense Neapolitan chords; and, especially in bars 70-76, a higher density of dissonance and chromaticism. In the latter passage, Hengelbrock emphasizes the increase in textural density, the employment of syncopation, and the abrupt return to the tonic after the languid, harmonically tense vocal phrases. In the final ritornello, he also brings out the unsettling emphasis on weak beats. Consequently, his might well be the only developmental rendition in which the final ritornello features more incisive articulation and sharper accentuation than the opening ritornello.

Jochum's and Hengelbrock's renditions of the *Et in Unum* are both *sui generis*: no other performance matches Jochum's sharp gear-shift or Hengelbrock's systematic analysis. Yet each of them typifies salient characteristics of their respective schools. Jochum's initial parameters are similar to several other performances (e.g. Klemperer, Karajan, Münchinger). Hengelbrock also shares several features with other performances of the 1980s and 90s: his purposeful phrases and initially cheerful demeanor are both reminiscent of many contemporaneous performances (e.g. Gardiner, Schreier 1992, Ozawa); his developmental approach is reminiscent of Brüggem and Hickox (and, to a more understated extent, Parrott and Koopman), among others.

Even their idiosyncratic features reflect the schools from which they emerged. Jochum's approach is typical of a period that mostly ignored the rhetorical import and expressive potential of short figures and motifs, and which, while interested in textural clarity, also downplayed the dialogic potential of polyphonic textures. When attempting to project expressive changes, Jochum therefore ignores several cues in the music. Hengelbrock, on the other hand, has been primed to project rhetorical figures and to notice the disparities between voices; both issues are of fundamental importance in Harnoncourt's theories, as presented in his essay collection *Musik als Klangrede* (Harnoncourt 1988) and other sources. Hengelbrock had been a member of Harnoncourt's *Concentus Musicus*, which made it easier for him to allow expressive features to arise from details within the music. In the process, Hengelbrock also projected a distinctly dialogic interpretation of the "symbolic" canon, pointing toward connections between textural and harmonic events, and demonstrating how the projection of textural alterations can enhance expression.

Summary

In my view, the rhetorical approach is better suited to revealing the potential for Bach's Intensity and Complexity to reinforce each other. Greater attention to texture, to the independent shaping of each part, has led to greater local nuance and to a fuller realization of the expressive impact of individual figures. In some cases, it also resulted in a clearer realization of dialogic relationships within Bach's texture, and of the textural contrasts between sections of the same movement. This is not merely a matter of making inner strands audible (performances conducted by Richter,

Klemperer and Jochum, among others, could also be noted for textural clarity), but of articulating the interactions between the strands, including inner clashes. In the case study discussed above, rhetorically inspired performances demonstrate the expressive potential of transitions between imitative and near-homophonic textures.

In the last two decades of the twentieth century, there has been an expansion of the range of expressive means in Bach performance, affected partly by the rise of HIP and by ideas of rhetorical performance (see Golomb 2004). Most performances of the Mass between 1950 and 1980 display the hallmarks of the x/- spectrum of approaches, in which Complexity and Unity were considered more important—at least in the context of performative realization—than Intensity. The advent of HIP, at least from the late 1960s onward, resulted in two contrasting developments. On the one hand, one can diagnose a “leer[iness] of the profound or the sublime,” resulting in a decidedly “lightweight” approach (Taruskin 1995, 167). On the other hand, there is a growing awareness of tensions between opposing factors, leading to interpretations that are more dramatic.

In verbal reception, the recognition of the role of motifs and figures in Baroque musical expression, and Bach's in particular, can be traced back to the early twentieth century. This has often been translated into an atomistic approach to analysis, focusing on local details and downplaying the importance of long-range formal-harmonic tensions. Some writers—notably Schweitzer—regarded such atomism as a key to performance. *Figurenlehre* theorists usually promoted a +/- philosophy (if they considered performance at all). Under HIP influence, however, notions of musical rhetoric have increasingly inspired performances that projected varied intensity within movements (in contradistinction to the uniform intensity that had characterized earlier performances). This development forms the focal point of the present paper.

List of References

Note: When citing recording liner notes, this is indicated by giving the name of conductor and year of recording, underlined. Thus, "Notes to Harnoncourt 1986" should be read as "Notes to Nikolaus Harnoncourt's 1986 recording of the B minor Mass, as listed under the title 'Harnoncourt 1986' in the discography."

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Chronological Discography

The discography is arranged by chronological order of recording (not release).

Albert Coates 1929

Philharmonic Choir, London Symphony Orchestra/ Albert Coates. Kingsway Hall, London; March-May 1929. First catalogue number: HMV C 1710-1726; 34 sides, issued 1929. CD re-issues: (1) Pearl GEMM CDS 9900; 2 CDs, issued 1991; (2) Stradivarius STR 78004; 2 CDs, issued 1994.

Herbert von Karajan 1952

Chor der Gesellschaft der Musikfreunde, Wien; Orchester der Gesellschaft der Musikfreunde, Wien (choruses), Philharmonia Orchestra (arias and duets)/ Herbert von Karajan. Musikvereinsaal, Vienna (choruses) & London (arias and duets); 26 October - 5 November 1952. First catalogue number: EMI-Angel 3500 C (35015-6-7); 3 LPs, issued 1954. CD re-issue: EMI Classics 5 67207 2 5; 2 CDs, issued 1999.

Kurt Thomas 1955

Choir of the Dreikönigskirche, Frankfurt, Collegium Musicum Orchestra [Frankfurt]/ Kurt Thomas. Date and location of recording not specified; presumably Frankfurt, 1954 or 1955. First catalogue number: L'Oiseau Lyre OL 50094/96; 3 LPs, issued 1955.

Eugen Jochum 1957

Chor des Bayerischen Rundfunks, Symphonie-Orchester des Bayerischen Rundfunks/ Eugen Jochum. Munich; December 1957. First catalogue numbers: Epic (S)C-6027/Fontana CFL1028-9; 2 LPs, issued 1958. CD re-issue: Philips Duo 438 379-2; 2 CDs, issued 1993.

Rudolf Mauersberger 1958

Dresdner Kreuzchor, Staatskapelle Dresden/ Rudolf Mauersberger. Dresden Kreuzkirche; September-October 1958. First catalogue number: Eterna 8 20 074/76; 3 LPs, issued c. 1960. CD re-issue: Berlin Classics 0091712BC; 2 CDs, issued 1996.

Hermann Scherchen 1959

Wiener Akademie Kammerchor, Orchester der Wiener Staatsoper/ Hermann Scherchen. Vienna Konzerthaus, Mozartsaal; April and June 1959. First catalogue number: Westminster WST-304; 3 LPs, issued 1960. CD re-issue: Deutsche Grammophon 471 253-2; 2 CDs, issued 2002.

Robert Shaw 1960

Robert Shaw Chorale & Orchestra/ Robert Shaw. Manhattan Center, New York; 6, 7, 9, 12-17 June 1960. First catalogue number: RCM Victor LM 6157 (mono) LSC

6157 (stereo); 3 LPs, issued 1961. CD re-issue: RCA Victor Living Stereo 09026 63529 2; 2 CDs, issued 1999.

Karl Richter 1961

Münchener Bach-Chor, Münchener Bach-Orchester/ Karl Richter. Munich, Musikhochschule, February and April 1961. First catalogue number: Archiv Produktion ARC3177-79; 3 LPs, issued 1961. CD re-issue: Archiv Produktion 427 155-2; 2 CDs, issued 1989.

Lorin Maazel 1965

Rias-Kammerchor, Rundfunk-Symphonie-Orchester, Berlin/ Lorin Maazel. Berlin, September 1965. First catalogue number: Philips SPM3-581 (mono), SPS-3-981 (stereo); 3 LPs, issued 1966. CD re-issue: Philips 426 657; 2 CDs, issued 1990 (currently unavailable).

Otto Klemperer 1967

BBC Chorus, New Philharmonia Orchestra/ Otto Klemperer. Kingsway Hall, London; September and October 1967. First catalogue number: EMI-Angel SC-3720; 3 LPs, issued 1968. CD re-issue: EMI CMS 7 63364 2; 2 CDs, issued 1990.

Nikolaus Harnoncourt 1968

Wiener Sängerknaben & Chorus Viennensis, Concentus Musicus Wien/ Nikolaus Harnoncourt. Casino Zögernitz, Vienna; April and May 1968. First catalogue number: Telefunken Das Alte Werk 3-Tel. SKH-20; 3 LPs, issued 1968. CD re-issue: Teldec Das Alte Werk 4500-95517-2; 2 CDs, issued 1994.

Karl Richter 1969a

Münchener Bach-Chor, Münchener Bach-Orchester/ Karl Richter. Main Auditorium of the Bunka-Kaikan, Tokyo; 9 May 1969. First catalogue number: Archiv Produktion 453 242-2; 2 CDs, issued 1996. Also available as part of the 10-CD set "Bach: Sacred Masterpieces"; Archiv Produktion 463 701-2, issued 2000.

Karl Richter 1969b

Münchener Bach-Chor, Münchener Bach-Orchester/ Karl Richter. Klosterkirche Dießen, Ammersee; September 1969. Televised film version directed by Arne Arnbohm. ZDF-Unitel. DVD re-issue: Deutsche Grammophon 073 414-8, issued 2006.

Karl Münchinger 1970

Wiener Singakademiechor,¹⁹ Stuttgarter Kammerorchester/ Karl Münchinger. Sofiensaal, Vienna; May 1970. First catalogue number: London 1287; 2 LPs, issued 1971. CD re-issue: Double Decca 440 609-2; 2 CDs, issued 1994.

¹⁹ According to Anton Schönauer of the Wiener Singakademie (quoted on <http://www.bach-cantatas.com/Vocal/BWV232-Rec3.htm>), the choir on this set is not the Wiener Singakademiechor, but rather a group assembled especially for this recording. The group's director, however, is Xaver Meyer,

Carlo Maria Giulini 1972

New Philharmonia Chorus & Orchestra/ Carlo Maria Giulini. St. Paul's Cathedral, London; 10 July 1972. BBC Legends BBCL 4062-2; 2 CDs, issued 2001.

Herbert von Karajan 1974

Wiener Singverein, Berliner Philharmoniker/ Herbert von Karajan. Philharmonie, Berlin; September and November 1973, January 1974. First catalogue number: Deutsche Grammophon 2709049; 3 LPs, issued 1974. CD re-issue: Deutsche Grammophon 459 460-2; 2 CDs, issued 1999.

Helmuth Rilling 1977

Gächinger Kantorei Stuttgart, Bach-Collegium Stuttgart/ Helmuth Rilling. Stuttgart; April 1977. CBS 79 307; 3 LPs, issued 1977. CD re-issue: CBS Odyssey MB2K 45615; 2 CDs, issued 1989.

Eugen Jochum 1980

Chor des Bayerischen Rundfunks, Symphonie-Orchester des Bayerischen Rundfunks/ Eugen Jochum. Herkulessaal, Munich; March and April 1980. First catalogue number: EMI-Angel DS-3904; 3 LPs, issued 1980. CD re-issue: EMI Double Forte 5 68640 2; 2 CDs, issued 1995.

Peter Schreier 1982

Rundfunkchor Leipzig, Neues Bachisches Collegium Musicum, Leipzig/ Peter Schreier. Paul-Gerhardt-Kirche, Leipzig; November 1981, February 1982 First catalogue number: Ariola-Eurodisc 301 077-445; 3 LPs, issued 1983. CD re-issue: Berlin Classics 002123BC; 2 CDs, issued 1997.

Joshua Rifkin 1982

Bach Ensemble/ Joshua Rifkin. Rutgers Presbyterian Church, New York; 31 December 1981—11 January 1982. Nonesuch 9 79036-2; 2 CDs, issued after 1982.

Andrew Parrott 1984

Taverner Consort & Players/ Andrew Parrott. St. John Smith's Square, London; 4-5 and 10-15 September 1984. EMI Reflexe 7 47293 8; 2 CDs, issued 1985.

John Eliot Gardiner 1985

Monteverdi Choir, English Baroque Soloists/ John Eliot Gardiner. All Saints' Church, Tooting, London; February 1985. Archiv Produktion 415 514-2; 2 CDs, issued 1985.

the Akademie's Assistant Director at the time. This mistake, if such it is, can already be found on the original LPs, as well as on the CD re-issue I consulted.

Gustav Leonhardt 1985

Collegium musicum van de Nederlandse Bachvereniging, La Petite Bande/ Gustav Leonhardt. Haarlem; 13-19 February 1985. EMI/Deutsche Harmonia Mundi CDC16951-8; 2 CDs, issued 1985.

Nikolaus Harnoncourt 1986

Arnold-Schönberg-Chor, Concentus Musicus Wien/ Nikolaus Harnoncourt. Konzerthaus, Vienna; April 1986. Teldec Das Alte Werk 6.35716; 2 CDs, issued 1986.

Philippe Herreweghe 1988

Chorus and Orchestra of the Collegium Vocale Ghent/ Philippe Herreweghe. Minderbroederskerk, Ghent; April 1988. Virgin Veritas VCD 7 90757-2; 2 CDs, issued 1989.

Frans Brüggen 1989

Netherlands Chamber Choir, Orchestra of the 18th Century/ Frans Brüggen. Vredenburg, Utrecht; March 1989 (live). Philips 426 238-2; 2 CDs, issued 1990.

Robert Shaw 1990

Atlanta Chamber Chorus, Atlanta Symphony Orchestra/ Robert Shaw. Symphony Hall, Atlanta, Georgia; 5-7 March 1990. Telarc CD-80233; 2 CDs, issued 1990.

Peter Schreier 1991

Rundfunkchor Leipzig, Staatskapelle Dresden/ Peter Schreier. Lukaskirche Dresden; January 1991. Philips 432 972-2; 2 CDs, issued 1992.

Richard Hickox 1992

Collegium Musicum 90/ Richard Hickox. St. Jude's Church, London; 11-13 and 15-16 June 1992. Chandos Chaconne CHAN 0533; 2 CDs, issued 1992.

Ton Koopman 1994

Amsterdam Baroque Orchestra and Choir/ Ton Koopman. Wallonne Church, Amsterdam; March and May 1994. Erato 4509-98478-2; 2 CDs, issued 1995.

Philippe Herreweghe 1996

Chorus and Orchestra of the Collegium Vocale Ghent/ Philippe Herreweghe. Abbaye aux Dames, Saintes; July 1996. Catalogue number: Harmonia Mundi France HMC 901614.15; 2 CDs, issued 1998.

Michel Corboz 1996

Lausanne Vocal & Instrumental Ensemble/ Michel Corboz. Stravinsky Auditorium, Montreux; 15-16 September (studio) and 17 September (live) 1996. First catalogue number: Aria Music 970901; 2 CDs, issued c. 1999. Re-issue: Virgin Classics 5 62334 2; 2 CDs, issued 2004.

Thomas Hengelbrock 1996

Balthasar-Neumann-Chor, Freiburger Barockorchester/ Thomas Hengelbrock.
Evangelische Kirche Gönningen; 4-10 October 1996. Deutsche Harmonia
Mundi 05472 77380 2; 2 CDs, issued 1997.

Helmuth Rilling 1999

Gächinger Kantorei Stuttgart/ Bach-Collegium Stuttgart/ Helmuth Rilling. Stadthalle
Sindelfingen; March 1999. Hänssler Edition Bachakademie, vol. 70 (CD 92.070); 2
CDs, issued 1999.

Seiji Ozawa 2000

Tokyo Opera Singers, Saito Kinen Orchestra/ Seiji Ozawa. Naganoken Matsumoto
Bunko Kaikan, Japan; 29 August—4 September 2000. Philips 468 363-2; 2
CDs, issued 2001.

John Butt 2009

Dunedin Consort & Players/ John Butt. Gryfriars Kirk, Edinburgh; 13-17 September
2009. Linn Records CKD 354; 2 SACDs, issued 2010.